

the work of Enguerand le Prince; the heads are grand, and the *poses* of the figures call to mind the works of Albert Durer.

The grisailles, which ornamented the windows in the houses of the nobility, and even of the *bourgeoisie*, although small, were executed with an admirable delicacy, and in drawing and grouping leave little to be desired.

Toward the end of the sixteenth century the art began to decline, the numerous glass-painters found themselves without employment, and the celebrated Bernard de Palissy, who had been brought up to the trade, left it to engage in another presenting greater difficulties, but which eventually secured him the highest reputation. To him, however, we are indebted for the charming grisailles representing the story of Cupid and Psyche, from the designs of Raffaele, which formerly decorated the Château of Ecouen, the residence of his great patron the Constable Montmorency.

Renaissance ornament penetrated into Germany at an early period, but was absorbed into the hearts of the people but slowly, until the spread of books and engravings quickened its general acceptance. From an early period there had been a steady current of artists leaving Germany and Flanders to study in the great Italian *ateliers*. Among them, men like Roger of Bruges, who spent much of his life in Italy, and died in 1464,—Hemskerck, and Albert Durer, more especially influenced their countrymen. The latter, who in many of his engravings showed a perfect apprehension of the conditions of Italian design, leaning now to the Gothic manner of his master Wohlgemuth, and now to the Raffaellesque simplicity of Marc' Antonio. The spread of the engravings of the latter, however, in Germany, unquestionably conduced to the formation of the taste of men who like Peter Vischer first brought Italian plastic art into fashion in Germany. Even at its best the Renaissance of Germany is impure—her industrious affection for difficulties of the hand, rather than of the head, soon led her into crinkum-crankums; and strap-work, jewelled forms, and complicated monsters, rather animated than graceful, took the place of the refined elegance of the early Italian and French arabesques.



Arabesque by Theodor de Bry, one of the "Petits Maîtres" of Germany (1598), in imitation of Italian work, but introducing strap-work, caricature, and jewelled forms.

It may be well now to turn from the Fine to the Industrial Arts, and to trace the manifestation of the revival in the designs of contemporary manufactures. From the unchanging and unchangeable nature of vitreous and ceramic products, no historical evidence of style can be more complete and

satisfactory than that which they afford, and hence we have devoted three entire Plates (Nos. LXXVIII., LXXIX., and LXXX.) to their illustration. The majority of the specimens thereon represented have been selected from the "Majolica" of Italy, on which interesting ware and its ornamentation we proceed to offer a few remarks.

The art of glazing pottery appears to have been introduced into Spain and the Balearic Isles by the Moors, by whom it had long been known and used in the form of coloured tiles for the decoration of their buildings. The earthenware called "majolica" is believed to derive its name from the Island of Majorca, whence the manufacture of glazed pottery is supposed to have found its way into Central Italy; and this belief is strengthened by the fact of the earliest Italian ware being ornamented with geometrical patterns and trefoil-shaped "foliations" of Saracenic character (Plates LXXIX. and LXXX., Figs. 31 and 13). It was first used by introducing coloured concave tiles among brickwork, and later in the form of encaustic flooring. The manufacture of this ware was extensively carried on between 1450 and 1700, in the towns of Nocera, Arezzo, Citta de Castello, Forli, Faenza (whence comes *faïence*), Florence, Spello, Perugia, Deruta, Bologna, Rimini, Ferrara, Pesaro, Fermignano, Castel Durante, Gubbio, Urbino, and Ravenna, and also at many places in the Abruzzi; but Pesaro is admitted to be the first town in which it attained any celebrity. It was at first called "*mezza*," or "half" majolica, and was usually made in the form of thick clumsy plates, many of large size. They are of a dingy grey colour, and often have a dull yellow varnish at the back. The texture is coarse and gritty, but the golden and prismatic lustre is now and then seen, though they are more frequently of a pearly hue. This "half" majolica is believed by Passeri and others to have been made in the fifteenth century; and it was not until after that time that the manufacture of "fine" majolica almost entirely superseded it.

A mode of glazing pottery was also discovered by Lucca della Robbia, who was born at Florence in 1399. It is said that he used for this purpose a mixture of antimony, tin, and other mineral substances, applied as a varnish to the surface of the beautiful terra-cotta statues and bas-reliefs modelled by him. The secret of this varnish remained in the inventor's family till about 1550, when it was lost at the death of the last member of it. Attempts have been made at Florence to revive the manufacture of the Robbian ware, but with small success, owing to the great difficulties attending it. The subjects of the bas-reliefs of Della Robbia are chiefly religious, to which the pure glistening white of the figures is well adapted; the eyes are blackened to heighten the expression, and the white figures well relieved by the deep blue ground. Wreaths of flowers and fruits in their natural tints were introduced by the followers of Della Robbia, by some of whom the costumes were coloured, whilst the flesh parts were allowed to remain unglazed. Passeri claims the discovery of this coloured glaze at a still earlier date for Pesaro, where the manufacture of earthenware was carried on in the fourteenth century; but though the art of combining it with colour may have been known at that early time, it had not attained much celebrity until 1462, when Matteo di Raniere of Cagli and Ventura di Maestro Simone dei Piccolomini of Siena established themselves at Pesaro, for the purpose of carrying on the manufacture of earthenware already existing there; and it is not improbable that their attention was attracted by the works of Della Robbia, who had been employed by Sigismond Pandolfo Malatesta at Rimini. Some confusion appears to have arisen with respect to the precise process invented by Della Robbia, and looked upon by himself and his family as the really valuable secret. We feel little doubt that it consisted rather in the tempering and firing of the clay to enable it to burn large masses truly and thoroughly than in the protecting glaze, about which there appears to have been very little novelty or necessity for concealment.

Prismatic lustre and a brilliant and transparent white glaze were the qualities chiefly sought for in the "fine" majolica and Gubbian ware; the metallic lustre was given by preparations of lead,